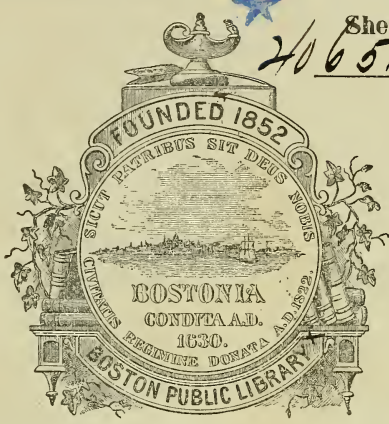






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PICTURES  
AT  
South Kensington:

*The Raphael Cartoons,*  
*The Sheepshanks Collection, &c.*

BY

HENRY BLACKBURN,

EDITOR OF "ACADEMY NOTES," AUTHOR OF "ARTISTS AND ARABS," ETC. ETC.



No. 73, p. 22.

London:  
CHATTO AND WINDUS, PICCADILLY.  
1877.

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## PREFACE.

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THE pictures in the South Kensington Museum, described in this book, are :—

1. THE CARTOONS OF RAPHAEL.
2. THE BRITISH PICTURES, forming part of the National Collection.

Every picture is mentioned, as far as possible, *in its order on the walls*. The titles and descriptions are taken from the Official Catalogue, which no student should be without.

The outlines and sketches are intended to aid the memory of visitors, and to give a general idea of the contents of the galleries to those who can never visit them. They are not intended as works of art.

The engravings are produced by the Typographic Etching Company.

LONDON, 1877.

# Index to Painters.

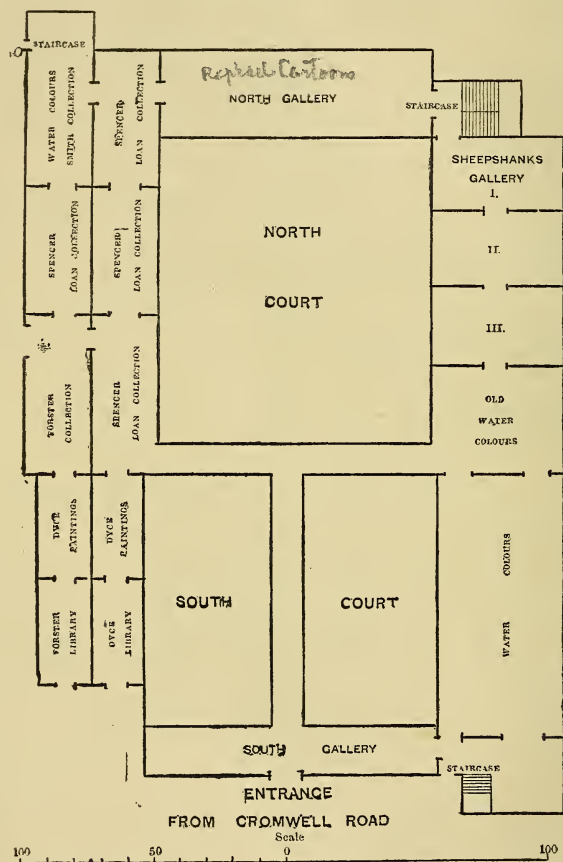
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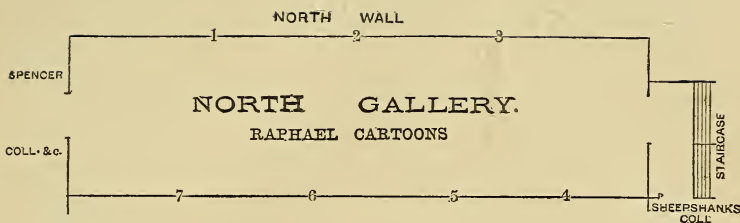
## PLAN OF THE PICTURE GALLERIES.

(Approached by three staircases, from the main floor.)



*Admission Free on Mondays, Tuesdays, and Saturdays, 10 A.M. to 10 P.M. On other days the admission is 6d., and the galleries are open in the day only.*





### *THE RAPHAEL CARTOONS.*

1. The Miraculous Draught of Fishes. 2. Paul preaching at Athens. 3. Elymas the Sorcerer Struck Blind. 4. Paul and Barnabas at Lystra. 5. The Healing of the Lame Man. 6. The Death of Ananias. 7. Christ's Charge to Peter.

THE cartoons of Raphael are a series of designs, drawn with chalk on paper and coloured in distemper, for the purpose of being worked in tapestry. They were executed by Raphael and his assistants in 1513 and 1514, by order of Leo X., to decorate the Sistine Chapel in Rome. The tapestries, worked in wool, silk, and gold, at Arras, were completed and sent to Rome in 1519, the year before Raphael died.\* They are now to be seen at the Vatican at Rome, but the colours are much faded, and it is only at South Kensington that we can form a just idea of these designs.

The history of these celebrated cartoons may be told in a few words. After the completion of the tapestries they remained neglected in the manufactory at Arras for nearly a century, when Rubens mentioned their existence to Charles I., and advised him to purchase them for the use of his tapestry weavers at Mortlake in Surrey. On the death of Charles I. Cromwell bought them for the nation for £300. In the reign of Charles II. they were nearly disposed of to Louis XIV., who would have purchased them at any price; but they remained neglected in a lumber room at Whitehall until the reign of William III., who had them repaired, the fragments pasted together, mounted on linen, and hung in a gallery erected expressly for them at Hampton Court by Sir Christopher Wren. The cartoons had been cut into

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\* Raphael (Raffaello Sanzio) was born at Urbino in Italy in 1483, and died at Rome in 1520, aged 37.

perpendicular strips about two feet wide, for the convenience of the tapestry weavers, and were otherwise injured before they came to this country. Only seven out of the ten cartoons have been preserved. They are now exhibited at South Kensington by permission of the Queen.

The cartoons are arranged under glass in the following order, commencing on the left hand on entering the west door. The first three are smaller, and different in shape from the rest, in order to fit certain spaces in the Sistine Chapel at Rome.



No. 1.

10 ft. 6 × 13 ft. 6.

# 1. "*The Miraculous Draught of Fishes.*"\*

Christ in loose white robe seated in a boat on the left hand, with Peter on his knees before him. In the second boat two men are raising the miraculously laden nets, whilst a third steadies the boat with an oar; in the distance are the people on the opposite shore. In this cartoon, which has been curtailed in width from injury, the most noticeable parts are the beautiful head of the Christ, the simple but admirable drawing of the limbs of the men raising the nets, and the harmonious composition and colour, as a whole. The figures are too large for the boats, the object being to obtain as large a scale as possible for the figures in

\* The outlines in this book exhibit the cartoons as they are; not in reverse, as is the case with most engravings.

the space at command; the birds in the foreground are also treated rather conventionally for the sake of decoration. Raphael's power and the simple means by which it is expressed may be seen especially in the drawing of the hands and limbs of the two younger men in this cartoon, which is supposed to be almost entirely his own work.\*



No. 2.

11 ft. 4 × 14 ft. 7.

## 2. "*Paul preaching at Athens.*"

Paul in green with loose red robe standing upon the marble steps of a temple; behind him three philosophers of the different sects of Plato; in the middle a group of Sophists disputing; and other listeners in robes of various colours—green, yellow, brown, and red. On the right are Dionysius the Areopagite and the woman Damaris, and in the background a statue of Mars in front of a circular temple. In point of pictorial composition this cartoon is considered very remarkable; the figure of Paul with outstretched hands, set against the dark background of buildings, and the various attitudes and expressions of the listeners, are very striking. The colouring of this cartoon is, according to the best authorities, the work of several hands.

\* For detailed criticisms of each of these cartoons, see Mrs. Jameson's "*Public Galleries of Art*," London, Murray; also "*Life and Works of Raphael*," Bohn's Library, from which a portion of this description has been condensed.





No. 3.

11 ft. 4 × 14 ft. 7.

### 3. "*Elymas the Sorcerer struck with Blindness.*"

"The Proconsul Sergius, seated on his throne in the Prætorium, beholds with astonishment Elymas struck blind by the word of the Apostle. An attendant is gazing with wonder on his face, while eight persons behind are all occupied with the miraculous event which is passing before their eyes. Paul, in red and green robes on the left, points with his right hand at Elymas, who is standing with extended arms." An inscription on the tablet at the feet of Sergius runs thus :

L. SERGIUS PAVLIVS ASIAE PROCOS CHRISTIANAM FIDEM AMPECTITUR SAVLI PREDICATIONE.

This cartoon is considered "one of the most spirited dramatic effects Raphael ever produced"; it is remarkable for the concentration of interest in one action, and for the manner in which the impression is graduated from terror down to indifferent curiosity, while one person explains the event to another.

### 4. "*Paul and Barnabas at Lystra.*"

Paul and Barnabas stand beneath a portico, shocked at the intention of the townsmen to offer sacrifice to them. Paul, on the left, is rending his garment, and rebuking a man who is bringing a ram to be offered. In the centre is an ox about to be sacrificed; on the right is the cripple with crutch thrown down, and behind the excited crowd; in the background is a statue of Mercury.





No. 4.

"Paul and Barnabas at Lystra."

11 ft. 4 × 18 ft.

As a composition, this cartoon is considered an instance of Raphael's skill in telling the story by various incidents brought together. As in cartoon 3, the red robe of Paul is the prominent colour, carried out in the head-dress of an old man in the centre of the group. The priest, striking the ox, has a skirt of dark greenish blue, and a girdle of wrought gold. There are several figures to remember in this cartoon, notably that of Barnabas, the head of a young man with fair hair, looking down, and the two children in the foreground.



No. 5.

"The Healing of the Lame Man." (See next page.)

11 ft. 4 × 18 ft.

5. "*Peter and John healing the Lame Man.*"

Peter on the right in blue and brown robes, John in green and red, stand in the centre between the columns of the "Beautiful Gate" of the Temple of Jerusalem; on the right hand is a hideously deformed cripple, and behind him, in strong contrast, the beautiful figure of a woman with fair hair and delicately coloured robes, holding a child. On the left are other women, one leading a child carrying doves (a familiar figure throughout the world), and people on all sides coming into the Temple. The time chosen is "the hour of prayer, the ninth hour." The richly adorned columns, introduced so skilfully into this composition, are copied from the relics of the Temple of Jerusalem now in St. Peter's at Rome. "This cartoon has been executed in great part by Raphael, all the principal heads display his hand in the delicate drawing and intellectual touches"; and, notwithstanding the injuries it has received, it remains "one of the most wonderful relics of art existing."

(*Sketched on page 11.*)



No. 6.

11 ft. 4 × 17 ft. 6.

6. "*The Death of Ananias.*"

Nine of the Apostles stand together on a raised platform; Peter in the midst, in robes of blue and orange, is in the act of speaking; on the ground is the dying Ananias; on the left, St. John and another Apostle are distributing alms. On the extreme right hand is Sapphira, who, unaware of the catastrophe, is counting the money in her hand.



The remarkable features of the last cartoon are the classic grouping and the circular composition by which everyone is brought into view without apparent effort. "The figure of Ananias in the act of falling," says Hazlitt, "is probably the most natural and expressive attitude of a person overwhelmed by, and in the grasp of, Divine vengeance." Of this cartoon, Mrs. Jameson writes: "We have here an instance of the truly Shakspearian art by which Raphael softens and heightens the effect of tragic terror. St. John, at the very instant when the awful judgment has fallen on Ananias, turns to bestow alms and a blessing on a poor man before him." In the painting, it is considered that Raphael made considerable use of his scholars.



No. 7.

11 ft. 4 × 17 ft. 6.

### 7. "Christ's Charge to Peter."

Christ, taking leave of his disciples on the borders of the Lake of Gennezareth, in a white robe (which in the tapestry is studded with golden stars), standing a little apart, points with his right hand to a flock of sheep, his left is extended to Peter, who, kneeling, holds a key. On the right are the other Apostles standing close together, listening to the last words of their Master. The sun is setting behind them across the lake, and lights up the colours of their robes with a brilliant fringe, as the last words are uttered to Peter, "Feed my sheep." This subject is the most solemn and quiet of all, and appropriately ends the series. In none is the scene more effectively portrayed, in none is the head of the Christ

more nobly conceived. There are studies for this, and other cartoons, in the Louvre; also in possession of the Queen. A copy in tapestry hangs upon the opposite wall.

The remaining three subjects in the tapestries at Rome, of which the designs are lost, are, "*The Stoning of Stephen*," "*The Conversion of St. Paul*," and "*St. Paul in his Dungeon at Philippi*."

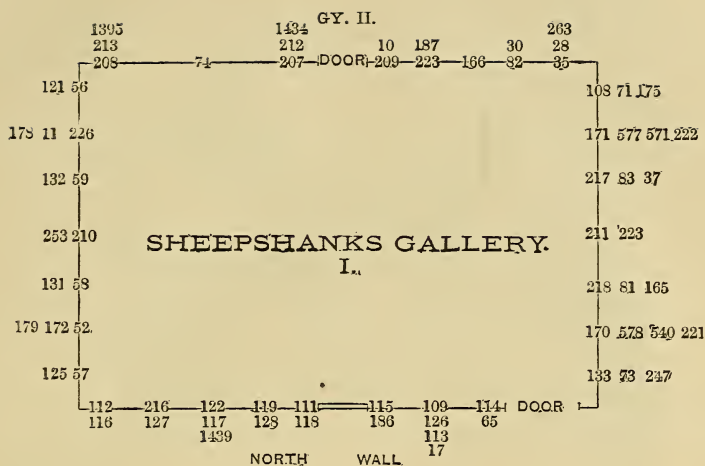
In the cartoons the bold and apparently coarse treatment was necessary to assist the weavers, and the colours were "expressly selected to profit by the splendour and variety of the hues of dyed wool and silk, with an intermixture of gold." After an examination of these designs, it will be well to visit the National Gallery, where (in Room XV.) we may see three of Raphael's finest paintings, "*The 'Garvagh' Madonna*," No. 744; "*St. Catherine of Alexandria*," No. 168; and "*The Vision of a Knight*," No. 213.

The other works in this gallery consist of copies of Raphael's paintings and frescoes.

In the centre of the north wall is a copy, in black chalk (by Casonova), of "*The Transfiguration*," now in the Vatican. This was Raphael's last work; the copy is the size of the original, and gives a good idea of the beauty of the composition.

There are also a series of drawings copied from Raphael's fresco decorations in the Vatican for Pope Julius II., about the year 1511; a series of arabesque pilasters, copied from the Loggie of Raphael in the Vatican; sixteen lunettes, copied from the Loggie; copies in oil, on a reduced scale, of ten frescoes in the Stanze of the Vatican; and a copy, in tapestry, from the Gobelins at Paris, of the "*Holy Family*" in the Louvre.





LESLIE—Callcott—Constable—Cope—Etty—Frith—Horsley—Linnell—Newton—Redgrave—  
Roberts—Turner—Wilkie.

The paintings in the next three rooms, best known as “The Sheepshanks Collection,” form part of the National Gallery of British Art, and should be examined in connection with the pictures in Trafalgar Square. By his deed of gift, the late Mr. John Sheepshanks required that his collection should be attached to the “Department of Science and Art” and be exhibited at South Kensington. Thus we have two national collections of British art extending over nearly the same period.\*

In these galleries the painters most largely represented are the late C. R. Leslie, W. Mulready, and Sir Edwin Landseer. There are also good examples of Callcott, Constable, Creswick, De Wint, Etty, Linnell, Morland, Roberts, Stanfield, Turner, Webster, Wilkie, and Wilson.

Commencing on the south side of Gallery I., the first picture is one of Sir A. W. Callcott’s figure subjects, on the right hand of the doorway.

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\* The great majority of pictures in these galleries are the gift of Mr. Sheepshanks; those otherwise acquired are so stated throughout the book. The letters “R.A.” or “B.I.” with a date, indicate the year of exhibition in the “Royal Academy” or “British Institution.”

The position of *every picture* is marked on the plans at the head of each chapter. The dimensions are given “sight size”; the *height* is stated first in all cases.



No. 10.

20 X 28.

10. "*Slender and Anne Page.*" Sir A. W. CALLCOTT.

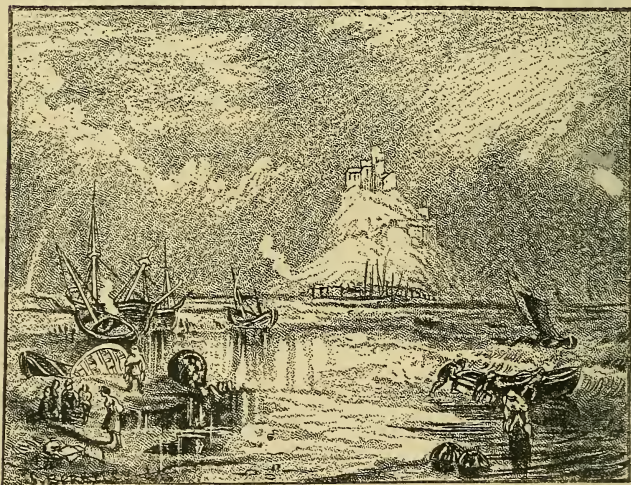
*Anne.* "Will't please your worship to come in, Sir?"

*Slender.* "No, I thank you, forsooth, heartily; I am very well."

*Anne.* "The dinner attends you, Sir."

*Slender.* "I am not a-hungry, I thank you, forsooth."

*Merry Wives of Windsor, act i. scene i.*



No. 209.

24 X 31.

209. "*St. Michael's Mount.*" J. M. W. TURNER.

R.A. 1834.

A beautiful effect of transient sunshine upon the mount, and upon the wet sand, where fish are laid out for a shore market. There are six Turners in this collection (see pages 20, 21, 29, 30, and 32).

187. "*Children gathering Wild Flowers.*" G. SMITH. 1851. 18×22.

A child in a little wooden carriage at the corner of a wood; two elder ones bringing wild flowers.



No. 223.

14 $\frac{3}{4}$  × 22 $\frac{1}{2}$ .

223. "*Contrary Winds.*" T. WEBSTER, R.A. 1843.

A very carefully painted cottage interior, the details treated with the finish of the Dutch school.

Mr. Webster's principal picture, "*The Village Choir,*" is in Gallery II. page 33.



No. 166.

42 × 36.

166. "*Portia and Bassanio.*" G. S. NEWTON. R.A. 1831.

(*Merchant of Venice*, act iii. scene ii.)

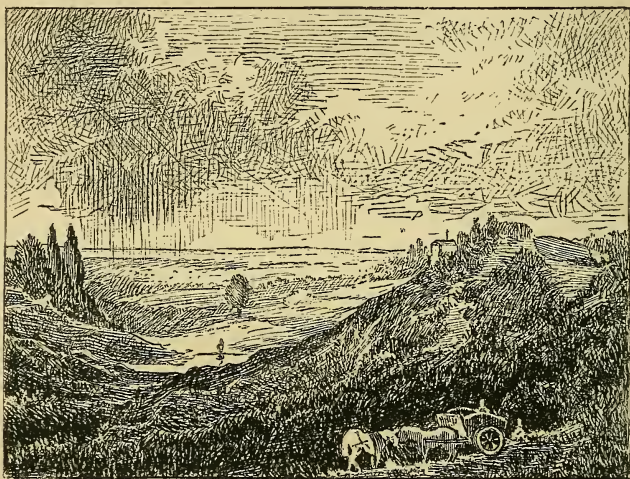


Above is a large landscape sketch for a picture by JOHN CONSTABLE, lent for study; men and horses on the towing-path of a canal, with a windy sky and rain clouds; also a "*View on Hampstead Heath*," 36.

30. "*Bayham Abbey*," near Tunbridge Wells. WILLIAM COLLINS. 1836.  $13\frac{3}{4} \times 18$ . Sketch for a larger picture.

82. "*Waiting for an Answer*." J. C. HORSLEY, R.A.  $16\frac{1}{2} \times 22$ .  
B.I. 1841.

A retainer, waiting an answer for his master from the lady of the mansion, looks with admiring eyes on the pretty servant-maid in the doorway. The background is from the garden door at Haddon Hall.



No. 35.

 $24 \times 31$ .

35. "*Hampstead Heath*." JOHN CONSTABLE. R.A. 1830.

A fine landscape, with rain clouds gathering; in the foreground, two men, with a cart, are loading gravel. Very characteristic of the scenery to the north of London.

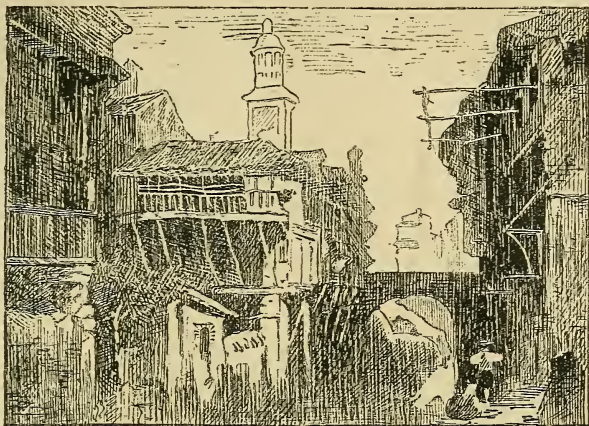
28. "*Hall Sands, Devonshire*." WILLIAM COLLINS. 1846.  $16\frac{1}{2} \times 21\frac{1}{2}$ .

An old fisherwoman with her pony about to cross a rustic bridge over a runnel in the sands.

263. "*Landscape*." WILLIAM MARLOW.  $20 \times 29\frac{1}{2}$ .

A composition with trees, a ruined temple, cattle watering, and men fishing.





No. 175.

17 $\frac{3}{4}$  X 24.

175. "*Old Buildings on the Darro.*" DAVID ROBERTS. B.I. 1835.

An interesting sketch in old Granada; one of the most picturesque corners in Europe.

71. "*An Italian Contadina and her Children.*" Sir C. L. EASTLAKE. B.I. 1824.

18 $\frac{1}{4}$  X 14 $\frac{1}{2}$ .

108. "*Distant View of Windsor.*" F. R. LEE. 10 X 14.

View from St. George's Hill. There are three landscapes here by Lee; one is sketched on page 34.

All the three preceding painters are better represented in Trafalgar Square.

171. "*Ophelia.*" R. REDGRAVE. 1847.

Ophelia, seated on a tree trunk, in white and yellow dress, singing, and weaving garlands.



No. 171.

30 X 25.

577. "*Landscape*." J. A. O'CONNOR. 1839.  $5\frac{1}{2} \times 7\frac{3}{4}$ .

571. "*Landscape*"; with ruined tower—sunset. J. M. W. TURNER.  
1821.  $8\frac{1}{2} \times 12$ . *Parson's bequest.*

Above is—

222. "*A Boy extracting a Thorn from his Foot*." T. BARKER. 1810.  
 $52\frac{3}{4} \times 44\frac{1}{4}$ . *Presented by Mr. C. T. Maud.*

37. "*Boat Building*"; near Flatford Mill. JOHN CONSTABLE.  
 $20\frac{1}{4} \times 40\frac{1}{2}$ .



No. 83.

$16 \times 18$ .

83. "*The Rival Performers*." J. C. HORSLEY, R.A. B.I. 1839.

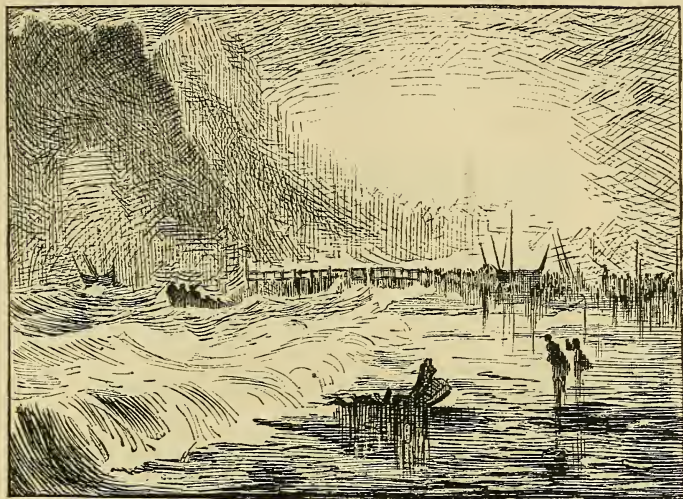
The background is the recessed window in the steward's parlour at Haddon Hall.

217. "*Pigs*." JAMES WARD. 1813.  $9\frac{1}{2} \times 15\frac{1}{2}$ .

223. "*Lansdown Fair*." T. BARKER. 1812.  $29\frac{3}{4} \times 40\frac{3}{4}$ .

Rustics playing at bowls and figures under tents, &c.; with a lowering sky. A picture full of character. *Presented by Mr. C. T. Maud.*

The central picture on the line is a good example of Turner's later style of painting. In the sketch on next page we can only indicate the composition and movement of the waves; in colour there is strong opposition of dark blue clouds and rich yellow sand.



No. 211.

36 × 48.

211. "*Vessels in Distress off Yarmouth.*" J. M. W. TURNER.

R.A. 1831.

"A life-boat going off to a stranded vessel, which is making blue-light signals of distress. The position of the figures on the sands indicates the long recession of the waves, which are boiling and tumbling under the influence of the storm."

218. "*A Chinese Sow.*" JAMES WARD.  $8\frac{3}{8} \times 11$ .

81. "*The Contrast; Youth and Age.*" J. C. HORSLEY, R.A. 18 × 16.

R.A. 1840.

An old man in smock frock and a child entering the chancel door of a church.

165. "*Landscape; Sir Philip Sidney's Oak.*" P. NASMYTH. 16 × 21.

A large oak on the left of the picture believed to be planted in Penshurst Park at the birth of Sir Philip Sidney in 1554.

221. "*The Last Man.*" P. J. DE LOUTHERBOURG.  $49\frac{1}{2} \times 39\frac{1}{2}$ .

Three nude figures upon rocks, with chaos of dark clouds.

540. "*On the Ockment, Devon.*" W. TRAIES.  $8 \times 10\frac{1}{4}$ .

Parson's bequest.

578. "*Tower on the Bank of a River.*" Ascribed to J. A. O'CONNOR.

$6\frac{1}{2} \times 7\frac{3}{4}$ .



247. "*Jack in his Glory.*" J. C. IBBETSON. 1795.  $17\frac{3}{4} \times 24$ .

*Bought.*

A pair-horse hackney coach driven by some drunken sailors returning from Peckham Fair, with the coachman inside.



No. 170.

$30 \times 24\frac{1}{2}$ .

170. "*Throwing off her Weeds.*" R. REDGRAVE. R.A. 1846.

"A young widow, whose weeds have but the smallest affinity to 'mourning,' is preparing to change them for wedding garments."

133. "*The Wild Flower Gatherers.*" JOHN LINNELL. 1831.  $6\frac{1}{4} \times 8\frac{1}{4}$ .

Three children with flowers in their laps, seated on the margin of a meadow.

There are three good works by the elder Linnell; one is sketched on page 44.

73. "*Cupid sheltering Psyche.*" WILLIAM ETTY. B.I. 1823.

A pleasant and graceful example of the painter, which we have engraved, in vignette, on the title-page. Several of Etty's works belonging to this collection are in circulation in the country at various schools of art.



Nearly the whole of the north wall is occupied by the works of the late C. R. Leslie, commencing with three on the line which represent the painter well—his refinement of sentiment and humour, and his scholarly appreciation of character. Note the grace and beauty of Perdita, in the shepherd's cottage, in the first painting.

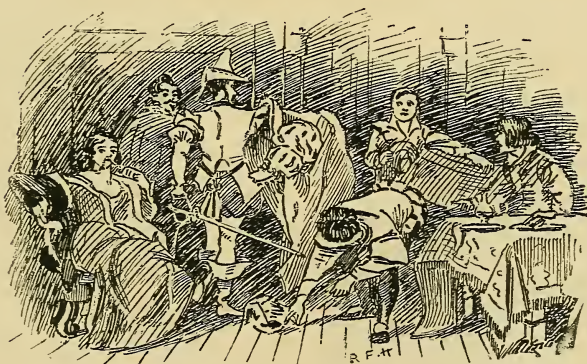


No. 114.

21 X 29.

114. "*Florizel and Perdita.*" C. R. LESLIE.

R.A. 1837.



No. 109.

20½ X 28.

109. "*Scene from 'The Taming of the Shrew.'*" C. R. LESLIE. 1832.

Petruchio thrusts back the gown to the frightened tailor. Katherine sits on the left; Hortensio is seen in the background. This picture, which we have roughly sketched, is considered one of the best of Leslie's paintings; it is a repetition of one in the Petworth collection.



No. 115.

21 X 29.

115. "*Autolycus*." C. R. LESLIE.

R.A. 1836.

"Here's another ballad of a fish, that appeared upon the coast, on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids."—*Winter's Tale*, act iv. scene iii.

Note the skilful painting of the wares in the tray, and the bright red in the cap of Autolycus, characteristic of so many of Leslie's pictures. ,



No. 113.

32½ X 22½.

Above the "*Taming of the Shrew*" is a little circular portrait of the infant Princess Royal (126), being a sketch made in 1841 for his picture of the christening.

113. "*My Uncle Toby and the Widow Wadman*" in the sentry-box; a scene from "*Tristram Shandy*." C. R. LESLIE. 1832.

"'I protest, Madam,' said my uncle Toby; 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman. My uncle looked might and main into the pupil."

This picture was afterwards painted for Mr. Vernon, and is in the National Gallery, Room II.

65. "*Disappointed Love.*" FRANCIS DANBY. 1821.  $24\frac{3}{4} \times 32$ .

One of the earliest works of a painter best known by his landscapes, such as "*The Fisherman's Home*," in the National Gallery. There are three in this collection.

17. "*Devotion.*" MARGARET S. CARPENTER.  $30 \times 25$ . B.I. 1822.

Life-size half-length of St. Francis with a crucifix, in the attitude of prayer.

186. "*Temptation.*" A fruit stall. GEORGE SMITH.  $30 \times 35$ .

A group of children gathered round a stall of tempting fruit, &c. ; an old woman seated at the school door.

[Here is a marble bust of Mr. Sheepshanks by Foley ; also two small sketches for his portrait, by Mulready. See No. 142, in Gallery II. page 50.]

Next we have a second group of LESLIES—

118. "*Le Malade imaginaire.*"  $24 \times 38\frac{1}{2}$ . R.A. 1843.

Argan, in yellow dressing gown, pillowed in a chair at the foot of his bed, appeals anxiously to M. Purgon, who, in black cloak, long wig, and red shoe strings, is leaving the room in a rage. Toinette, standing with arms a-kimbo behind her master's chair, enjoys the success of her stratagem, while Beralde regards the doctor with scorn and contempt. See Molière's "*Malade imaginaire.*"

It is supposed that in the "*Malade imaginaire*," as in other pictures, Leslie has introduced his own portrait. This picture, No. 116, and No. 117, sketched overleaf, are (says the Official Catalogue) "intentionally treated in a slight and rapid manner of execution." All three works are remarkable for humour and vivacity.

111. "*Who can this be?*"  $23 \times 29$ . R.A. 1839.

A portly burgomaster, walking in a trim city garden, with his handsome young wife, receives a salute from a young gallant in peach-coloured satin. The sequel is to be seen in No. 112, on the same wall.

128. "*Griselda.*" An oval portrait.  $10 \times 8$ .

119. "*Don Quixote and Dorothea.*"  $8 \times 11$ .

A sketch for the picture at Cashiobury.

Above is an interesting portrait of the young Miss Linwood, whose exhibition of copies of pictures in needlework in Leicester Square will be remembered by some readers.



1439. "*Miss Mary Linwood.*" JOHN HOPPNER. 36 × 28.

Hoppner was a fashionable portrait painter at the close of the last century; three of his works are in the National Gallery.



No. 117.

39 × 30.

117. "*Les Femmes savantes.*"

C. R. LESLIE. R.A. 1845.

In a red room, lighted with wax candles, Trissotin is sitting, pompously reading his poem; opposite are his audience, affecting to be entranced. (Molière.)

122. "*Queen Katherine and Patience.*" C. R. LESLIE.

R.A. 1839.

Katherine, pale and sad, sits by her work-table, in bronze-coloured satin dress; Patience stands beside her, playing on a lute.



No. 122.

30 × 23.

127. "*Portia*"; an oval portrait, 10 × 8. C. R. LESLIE.

Near the foregoing is another small study—

216. "*Donkey and Pigs.*" JAMES WARD. 6½ × 9.112. "*Who can this be from?*"

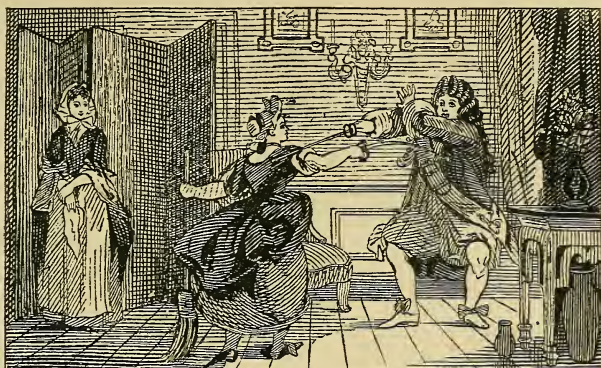
C. R. LESLIE. 1839.

23 × 29.

A young lady receiving a letter from a servant girl; said to be the sequel to No. 111, page 25.

Above No. 112 is a picture full of humour and vivacity, sketched on next page.





No. 116.

24 X 38½.

116. "*Le Bourgeois Gentilhomme*." Scene from Molière. C. R. LESLIE.  
R.A. 1841.

Nicole, broom in hand, makes a lunge at M. Jourdain. His wife, on the left, enjoys the victory of the untaught, but adroit, Nicole over her master, who fences only according to the rules of art.

The last four pictures by C. R. LESLIE in this room are on the east wall; their exact positions are shown on the plan.

125. "*The Toilette*"; a lady examining a necklace. 12 X 10.

131. "*Dulcinea del Tobosa*"; the pretty peasant mistress of Don Quixote, clad in a red bodice, tying up her long dark hair. 12 X 10.  
R.A. 1839.

132. "*Sancho Panza*," when governor of Barataria, prevented from eating by the interdict of the physician.

R.A. 1839.

"Sancho sits at his Tantalus table, in the sumptuous palace of his capital at Barataria, the laced bib under his chin. You see the hand of the physician holding the whalebone rod at whose touch the dishes vanish from before the hungry governor. \* \* \* More truthful humour was never put upon canvas of the same dimensions by any painter. The hot, hungry impatience and indignant questioning expression of the face are irresistible."—TOM TAYLOR'S *Life of Leslie*.



No. 132.

12 X 9.

And last, a small oval—

121. "*A Female Head*," the figure back to the spectator. 9 X 6½.



No. 57.

27½ × 18.



No. 58.

28 × 18½.

On the left of this wall, on the line, are five pictures by C. W. COPE, R.A.; commencing with a graceful figure of charity, a fair young girl in white robe giving alms to the poor; a classically conceived picture.

57. "*Almsgiving.*" R.A. 1840.

52. "*Palpitation.*" 30 × 22½.  
R.A. 1844.

A young lady in white dress stands anxiously waiting for a letter, while the postman discusses the direction with an old servant at the door.

58. "*L'Allegro*"; and 59. "*Il Penseroso.*" Each 28 × 18½.  
R.A. 1848.

The last is in the right-hand corner.

56. "*Benificence.*" 27½ × 17¾.  
R.A. 1840.

A young girl supporting her aged father up the steps of a church porch; clad in picturesque costumes of the past.

Above the first three pictures by Cope is—

172. "*Bolton Abbey; Morning.*"  
R. REDGRAVE. 1847.  
12½ × 30½.

Two pictures, of no great merit, are hung above—

179. "*The very Picture of Idleness.*" A young girl leaning out of a window. R. ROTHWELL. 30 × 28.

And on the right—

178. "*Noviciate Mendicants.*"  
R. ROTHWELL. 36½ × 29.  
Two children about to beg.

In the centre, above the Turner, is—

253. "*Portrait of Mr. John Bell*," the publisher, with a copy of *Bell's Weekly Messenger* in his hand. GEORGE CLINT. 50 × 40.  
Given by Mr. C. Masters.



No. 210.

36 × 48½.

210. "*East Cowes Castle*," Isle of Wight. J. M. W. TURNER.

The regatta with the Royal Yacht Squadron parting from its moorings. The fine atmospheric effect of this picture is best seen at a little distance; it is fairly indicated in the sketch. R.A. 1828.

59. "*Il Penseroso*." C. W. COPE. 28 × 18½. R.A. 1848.

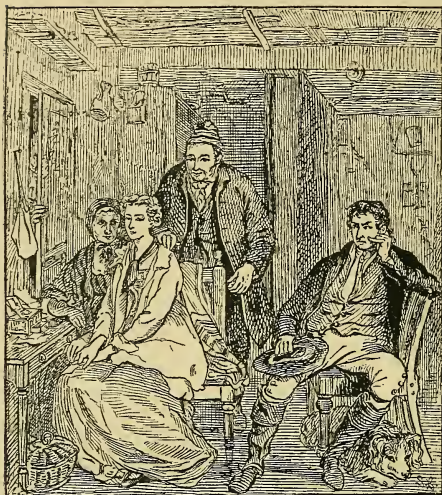
11. "*Dort*." Sir A. W. CALLCOTT. 1841. 12½ × 30.

A sunny meadow with cattle, Dort in the distance.

In the centre is a fine Wilkie, the four figures in which will linger in the memory of all who have seen the picture. Note the beautiful drawing of the hands (to which Wilkie attached special importance), and the quality of colour throughout. It is said that Mulready sat for the portrait of Duncan Grey.  
(See sketch overleaf.)

This and a little picture, "*The Broken Jar*" (No. 225, page 38) are the best examples here of the painter of "*The Blind Fiddler*," in the National Gallery.





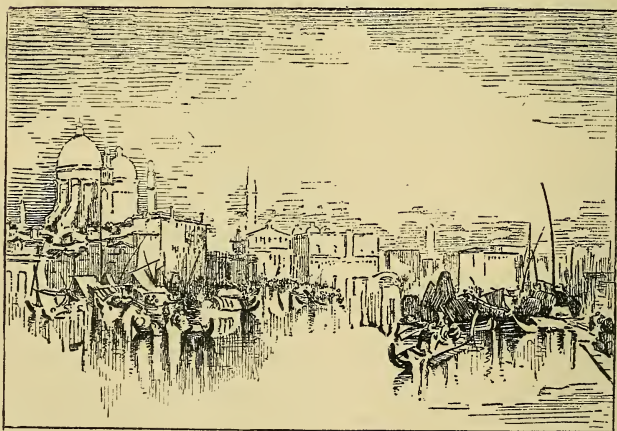
No. 226.

25 $\frac{1}{2}$  X 21 $\frac{1}{2}$ .

## 226. "The Refusal." Sir DAVID WILKIE.

R.A. 1814.

"Duncan fleech'd and Duncan pray'd,  
 Ha! ha! the wooin' o't;  
 Meg was deaf as Ailsa Craig,  
 Ha! ha! the wooin' o't."—BURNS' *Duncan Grey*.



No. 208.

24 X 36.

## 208. "Venice." J. M. W. TURNER.

R.A. 1840.

A gorgeous effect of sunlight on the island city; marble palaces, gondolas, gay costumes, and awnings—melting in mist.



213. "*Italian Mother.*" T. UWINS. 1842. 17 × 22.

An Italian mother teaching her child the tarantella; other figures grouped around.

1395. "*I will fight.*" P. SIMPSON. 1824. 30 × 25½.

Two boys; one in the attitude of fighting. *Townshend bequest.*

Next is another large study by JOHN CONSTABLE; horses drawing a timber waggon through a shallow stream in a wooded landscape.



No. 74.

28 × 41.

74.\* "*Honeywood introducing the Bailiffs to Miss Richland as his Friends.*"

W. P. FRITH, R.A.

R.A. 1850.

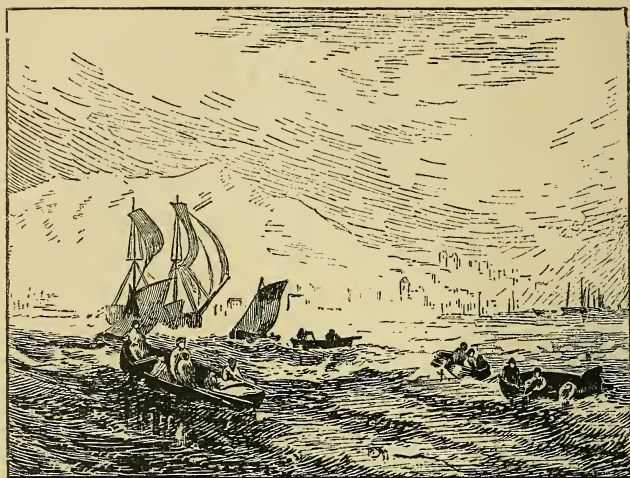
*Honeywood.* "Two of my very good friends, Mr. Twitch and Mr. Flanigan. Pray, gentlemen, sit without ceremony."

*Miss Richland (aside).* "Who can these odd-looking men be?"

Scene from GOLDSMITH'S *Good-natured Man*, act iii. scene i.

Honeywood in puce-coloured dressing gown, bailiffs also grotesquely attired in blue and red; the picture is powerful in colour and full of humour. This, and the "*Derby Day*," in the National Gallery, are the two pictures by Frith belonging to the nation; both popular and representative works. The above is remarkable for technical skill; note the painting of the Turkey carpet and other details.

\* Engraved by permission of the Art Union of Glasgow.



No. 207.

24 X 31.

207. "*Line-fishing off Hastings.*" J. M. W. TURNER. R.A. 1835.

Hastings, and its sheltering cliffs, seen under a burst of sunlight; various boats in the foreground, and a collier wearing off shore. Blue sky and fleecy clouds overhead; a dark cloud (not seen) casts a shadow on the disturbed water.

This was painted as a companion picture to No. 209, on the right side of the doorway, page 16.

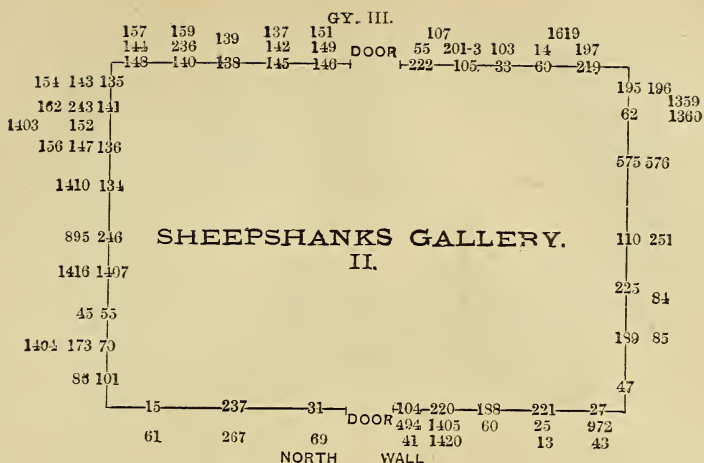
212. "*Suspicion.*" T. UWINS. 1848.  $16\frac{1}{2} \times 22\frac{1}{2}$ .

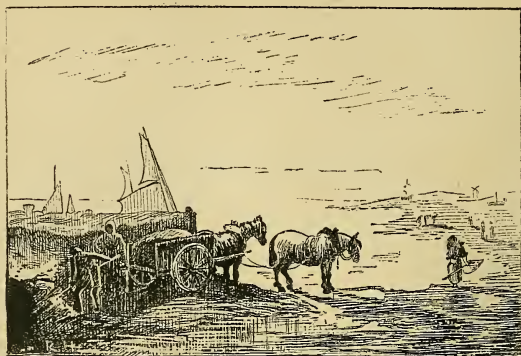
A lady seated in an Italian garden, two other figures, one playing on a harp.

1434. "*Landscape, with Waterfall and Anglers.*" G. SMITH (of Chichester).  $17 \times 25$ . *Bought.*

[*Entrance to Gallery II.*]

*On the screens in this room will be found a most interesting collection of small Drawings and Sketches by W. MULREADY.*





No. 107.

30 X 36.

107. "*Gathering Seaweed.*" F. R. LEE. R.A. 1836.

Next are two, of the three, works by Charles Landseer, elder brother of the animal painter.

105. "*The Hermit.*" C. LANDSEER, R.A. 22 X 18½. R.A. 1841.

An old man in the dress of a Franciscan friar, reading in a cell; before him a crucifix and a skull.

103. "*The Temptation of Andrew Marvel.*" C. LANDSEER, R.A.  
40 X 50. R.A. 1841.

Lord Danby, in gay attire—white satin, silk stockings, and red cloak—has come to offer a bribe to Andrew Marvel, the member for Hull, a great favourite with Charles II., who was said to be "much delighted with his conversation." Behind are the pages with the bags of gold, and Marvel's servant bringing him his frugal dinner. Marvel declines the king's offer, and "sends to his bookseller for the loan of a guinea."

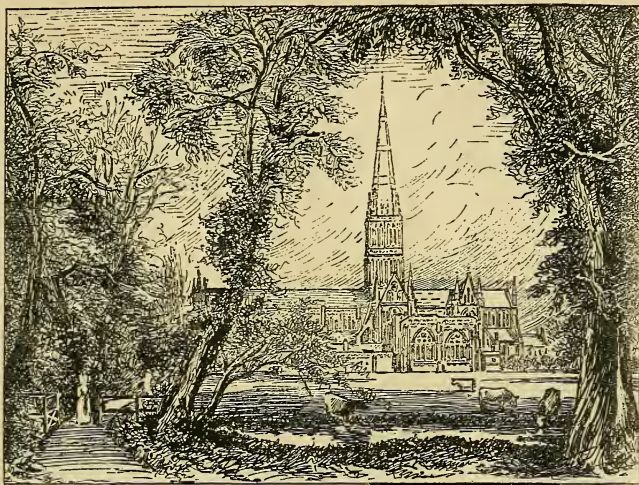
The central picture, sketched on next page, is—

33. "*Salisbury Cathedral.*" JOHN CONSTABLE. R.A. 1823.

"This picture was painted for a bishop of the diocese, who, finding some trivial fault with the dark cloud behind the cathedral, declined to take it. The cathedral is one of the most perfect in England."—*Official Catalogue.*

This and the "*Dedham Mill,*" in Gallery III. page 62, are good examples of the painter.





No. 33.

"Salisbury Cathedral." J. CONSTABLE.

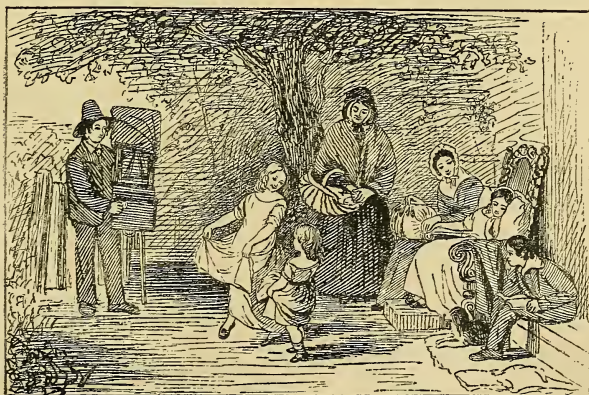
34 X 42.

60. "*Mother and Child.*" C. W. COPE, R.A.  $14\frac{1}{2} \times 10$ . R.A. 1853.  
A young mother hushing a child to sleep on her shoulder.

14. "*The Inn Door.*" Sir A. W. CALLCOTT.  $4\frac{1}{4} \times 11\frac{1}{4}$ .  
Gravesend ; peasants baiting their horses at the old posting-house.

197. "*Shakespeare's Principal Characters.*" T. STOTHARD.  $14\frac{1}{4} \times 55\frac{1}{4}$ .  
A crowd of figures on a small scale, not easy to be seen.

1619. "*Lake of Geneva,*" in a storm. L. MENNET.  $27 \times 39$ .



No. 219.

20 X 32.

219. "*Sickness and Health.*" T. WEBSTER, R.A.

R.A. 1843.

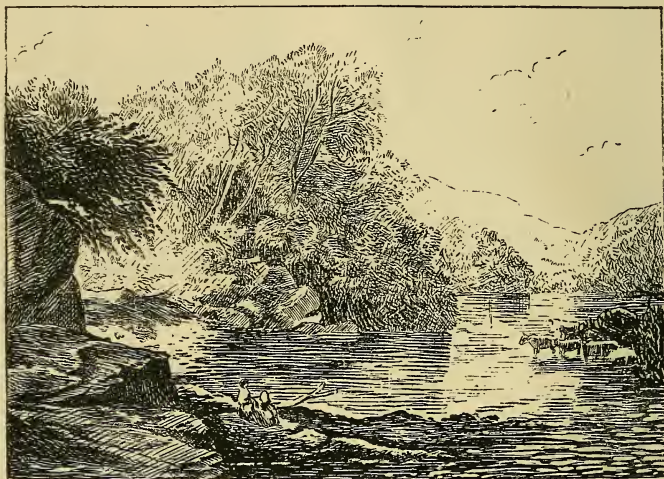
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On the west wall are two small tree studies by JAMES STARK—

195. "*Distant View of Windsor.*"  $10\frac{1}{2} \times 8\frac{3}{8}$ .

196. "*Woody Lane near Hastings.*"  $8 \times 7$ .

And next is one of Creswick's finest landscapes; Nature in her quiet mood, studied with great feeling and accuracy—



No. 62.

$40 \times 50$ .

62. "*A Summer's Afternoon.*" T. CRESWICK. R.A. 1844.

A mountain stream on the left, rushing over rocks into a quiet pool; cattle in the water, and a girl seated on the rocks. Here, and in No. 61 (page 42), on the other side of the room, we see this artist to better advantage than in Trafalgar Square.

575. "*Landscape: Cottage by a Brook.*" } P. NASMYTH. Each  $7\frac{1}{2} \times 9\frac{3}{4}$ .  
576. "*Landscape, with Haystack.*" } Parson's bequest.

Above are two old-fashioned portraits of young people, by Sir THOMAS LAWRENCE, painted about 1801—

1359. "*Sir Codrington Edmund Carrington.*"  $23 \times 19\frac{3}{4}$ .

1360. "*Paulina, first wife of Sir C. E. Carrington.*"  $29\frac{1}{4} \times 24\frac{3}{8}$ .

Bequeathed by Miss L. M. Carrington.

In the centre of the wall is an important picture by Leslie, the rest of whose works we have seen in Gallery I. The colours in this picture are exceptionally quiet, excepting Falstaff's jacket, which is red; the colour carried out in the picture in a red curtain on the right.





No. 110.

36½ × 52½.

110. "*The Principal Characters in 'The Merry Wives of Windsor.'*"  
C. R. LESLIE. R.A. 1838.

"The scene is in Page's house. At the table, Page is sitting, and offers a cup of sack to Slender, who is waited upon by the stolid Simple. On the left, the fat knight jokes with the "merry wives," and Bardolph, as a serving man, is talking to Page's son. Sweet Anne Page sits placidly beside her inapt wooer. At the foot of the table, Justice Shallow and Parson Hugh observe Slender admiringly."

Above the foregoing (and in strange contiguity with it) is a figure of the dead Christ, with angels watching.

251. "*The Sepulchre.*" MARSHALL CLAXTON. 50 × 69.

A picture exhibited at the International Exhibition in 1862, and presented by the artist. His principal works were painted for Miss Burdett-Coutts.

On the right are two excellent portraits by JOHN JACKSON—

84. "*Portrait of the Artist.*"  
85. "*Portrait of the late Earl Grey.*" } Each 30 × 25.

Returning to the line, there is a delicate little cabinet picture by Wilkie, full of force and humour, which from its small size is liable to escape observation.



225. "*The Broken Jar.*" SIR DAVID WILKIE.  $7\frac{3}{4} \times 6\frac{1}{2}$ . R.A. 1816.



No. 189.

33 X 48 $\frac{1}{2}$ .

189. "*A Market Boat on the Scheldt.*" W. CLARKSON STANFIELD. 1838.

A boat with market people moored to a buoy at the mouth of a river; a Dutch man-of-war lying off shore. The composition is suggested in the sketch; in the painting there is much richness of effect and harmony of colour. This picture and No. 188, on next page, well represent the painter.

47. "*Windmills; Blackheath.*" E. W. COOKE, R.A.  $7 \times 11$ .

A small sketch on paper.

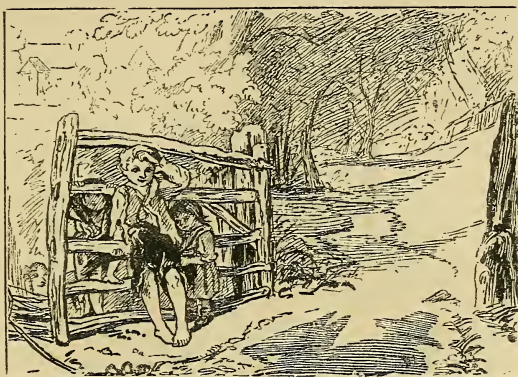
43. "*Mont St. Michel, Normandy.*" E. W. COOKE, R.A.  $21\frac{1}{2} \times 31\frac{1}{2}$ .  
B.I. 1832.

Low water; a waggon and company of peasants crossing the sands.

972. "*The Mermaids' Haunt.*" J. C. IBBETSON.  $14\frac{3}{4} \times 19$ . Bought.

Women bathing in a deep rocky valley, with woods beyond.

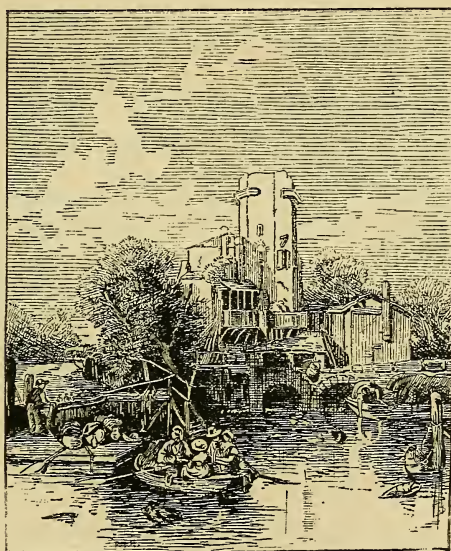
Underneath the foregoing is a picture painted on panel, by Collins, similar in pleasant treatment and sympathy with rustic life to "*As Happy as a King*," in the National Gallery.



No. 27.

18 X 24.

27. "*Rustic Civility.*" WILLIAM COLLINS. 1833.



No. 183.

42 X 34½.

183. "*Near Cologne.*" W. CLARKSON STANFIELD. 1829.

A half ruined tower and picturesque buildings of a mill ; in the foreground a ferry-boat. Very quiet in treatment, and solidly painted, but not equal in quality to "*The Market Boat.*"

On either side are two companion pictures, the first of which we have sketched.



No. 221.

22 X 30.

221. "*Returning from the Fair.*" } T. WEBSTER, R.A. B.I. 1837.  
 220. "*Going to the Fair.*" 22 X 30. }

The remaining eight pictures on this wall are not very remarkable as works of art.

25. "*The Caves of Ulysses at Sorrento.*" W. COLLINS. 1843. 16 X 25.

The caves are on the right of the picture; on the left is a wide expanse of sea, with Naples in the distance.

13. "*A Seaport and Jetty*"; gale rising. Sir A. W. CALLCOTT. 12 X 16.

Above is a large allegorical subject—

60. "*Angels ministering to Christ.*" Sir GEORGE HAYTER. 1849.  
 67 X 53½.

Christ kneeling on a rock, surrounded by angels with green, blue, and crimson wings; other angels in the sky.

1420. "*Blea Tarn, Cumberland.*" Rev. C. H. TOWNSHEND. 9 X 12½.  
*Townshend bequest.*

1405. "*Cinderella.*" GEORGE CRUIKSHANK. 21 X 17.  
*Townshend bequest.*

A fanciful little painting by the celebrated caricaturist and temperance advocate.

41. "*Brighton Sands.*" E. W. COOKE. 25½ X 30. B.I. 1838.  
 Fishermen landing fish from a vessel which has just come on shore.



494. "*Landscape, with river and ruins.*" RICHARD WILSON.  $10\frac{1}{4} \times 14$ .  
Parson's bequest.

[See his other landscape on the east wall ; sketched in outline on page 44.]

104. "*Sterne's Maria.*" C. LANDSEER, R.A.  $22 \times 18\frac{1}{2}$ .

Maria, seated in sadness on a roadside bank, holds her little dog by a string ; the dog supposed to have been painted by Sir Edwin Landseer.

[Door.]

69. "*The waefu' heart*" ("*Auld Robin Grey*"). T. DUNCAN.<sup>1</sup>  
 $30\frac{1}{2} \times 23\frac{1}{2}$ . R.A. 1841.

The waefu' young wife, seated on a low chair beside the fire ; at her feet a shepherd's dog.

Next, on the line, are three good pictures—



No. 31.

$27\frac{1}{2} \times 30\frac{1}{2}$ .

31. "*Seaford, Coast of Sussex.*" WILLIAM COLLINS. R.A. 1844.

Note the cloud shadows over the sea and sand ; barely indicated in the sketch.

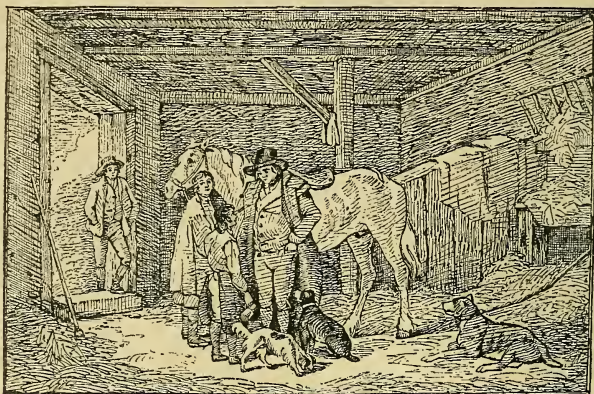
237. "*The Reckoning.*" GEORGE MORLAND.

*Presented by F. P. Round.*

The best of the three Morlands in this room ; very characteristic of the artist.

(*Sketched on next page.*)

His other two pictures, Nos. 1403 and 1404, are on the next wall.



No. 237.

"The Reckoning." G. MORLAND.

29 X 39.

15. "*A Sunny Morning.*" Sir A. W. CALLCOTT. 27 X 35 $\frac{3}{4}$ . R.A. 1813.

A group of cattle standing among some rushes in a still pool. The landscape sleeps in the mists of a summer's morning; a good rendering of "British haze."

Above is—

267. "*The Alchemist.*" W. DOUGLAS. 1855. 51 $\frac{1}{2}$  X 39 $\frac{1}{2}$ .

*Bequeathed by Mrs. Fochette.*

The alchemist and his servant in a spacious chamber, surrounded by books and curiosities, and the various implements of his art.



No. 101.

21 X 17.

61. "*A Scene on the Tummel,*"  
Perthshire. T. CRESWICK.  
36 X 28. R.A. 1844.

A mountain stream rushing over rocks towards the foreground.

On the east wall, the first picture is a Landseer, whose principal works are in the next room.

101. "*Young Roebuck and Rough Hounds.*" Sir E. LANDSEER.  
B.I. 1840.

A young buck has been killed and fallen over some rocks; four young hounds gathered round the body form the interest of the picture.

86. "*A Fruit-piece.*" GEORGE LANCE. 14 × 17. B.I. 1843.

173. "*Mendicants of the Campagna.*" E. V. RIPPINGILLE, 1844.  
14½ × 22⅝.



No. 70.

22 × 18¾.

70. "*An Italian Peasant-woman fainting from the Bite of a Serpent.*"  
Sir C. L. EASTLAKE. R.A. 1831.

45. "*Portsmouth Harbour.*" The Hulks. E. W. COOKE, R.A. 11¼ × 16.

An old hulk, in picturesque decay, occupies the centre of the composition.

55. "*Maiden Meditation.*" C. W. COPE, R.A. 25½ × 15½. R.A. 1847.

A fair girl, with veil thrown back, reading a book.

Above, on the same wall, are two paintings by GEORGE MORLAND—

1404. "*Sea-shore*"; hauling in a boat. } Each 34 × 46½. Painted 1791.  
1403. "*Horses in a Stable.*" }

The latter picture is on the right hand.

The central position on this wall is worthily occupied by one of Wilson's fine landscape compositions ; our outline, on next page, will be sufficient to identify the picture.





No. 246.

24 $\frac{1}{2}$  X 19 $\frac{1}{4}$ .

246. "*Landscape; Evening.*" RICHARD WILSON.

Wilson was one of the best of our early English landscape painters; see his works in the National Gallery, Rooms VII. and VIII.

On either side are two delightful examples of the elder Linnell.

1407. "*Landscape; Driving Cattle.*" JOHN LINNELL. 12 $\frac{1}{2}$  X 15.

*Townshend bequest.*



No. 134.

15 $\frac{1}{4}$  X 22 $\frac{1}{4}$ .

134. "*Milking Time.*" JOHN LINNELL.

In the first of Linnell's landscapes the cattle are on a very small scale, and the clouds form the chief object of interest; in the latter the interest is in the colour and the repose of evening.

Above are three pictures which should be noticed before examining the Mulready's.

1416. "*Nymph gathering Honeysuckle.*" J. SEVERN.  $10\frac{1}{4} \times 15$ .

1410. "*Ariel: 'On the bat's back I fly.'*" J. SEVERN.  $93\frac{1}{4} \times 15$ .  
*Townshend bequest.*

895. "*Fruit-piece.*" GEORGE LANCE.  $36 \times 38$ .  
*Bequeathed by Mr. C.T. Maud.*

A large and skilful composition of fruit in a market basket, on a wooden bench; melons, peaches, grapes, &c. in rich profusion. This picture was added to the collection in October 1877.

The remainder of the pictures in this room consists of twenty-four of Mulready's paintings, forming in themselves a representative collection.\*

Mulready was one of the most perfect draughtsmen of the English school; his sketches and studies on the screens in these rooms should be examined in connection with his more finished work. "I have drawn all my life," he says, "as if I were drawing for a prize," and the pictures before us are evidence of the fact. There is a charm about them exceeding anything in the collection.

The central picture, glowing in sunset light, is sketched on next page.

A girl leans against a wall, with an infant brother asleep in her arms; behind her a youth in a red smock frock regards her with a look of intense love. The beauty of the picture is in the refinement of sentiment, the careful drawing and quality of colour, which it is difficult to indicate in a sketch. In this picture (and in No. 146, "*The Sonnet*," page 50), we are reminded of the poetic sentiment of Mason, Pinwell, and Walker; artists all departed with scarcely a successor.

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\* There are four pictures by Mulready in the National Gallery, Room II., and some in the Royal Collection at Windsor.



No. 141.

24½ × 30½.

141. "*First Love.*" WILLIAM MULREADY. 1839.

On either side are two small landscapes—

136. "*The Mall, Kensington Gravel Pits.*"

1812. 14 × 19½.

135. "*Near the Mall.*" 1813. 13½ × 18¾.

WILLIAM MULREADY.

147. "*The Sailing Match.*" 14 × 11¾. Children sailing a boat at a pool.



No. 243.

16 × 12.

156. *Study for the picture*  
of "*The Rattle.*" 1807.

4½ × 3¾.

152. "*Portrait of Mr. Sheep-*  
*shanks.*" 1832. 6½ × 5¼.

Next is a fine study of an old woman with dark hair, the drawing of which should be closely examined.

243. "*Head of a Female.*"

WILLIAM MULREADY.

*Bought.*



162. "*Portrait of a Little Girl.*"

WM. MULREADY.  $9 \times 6\frac{3}{4}$ .

154. "*Still Life.*" 1809.

$5\frac{1}{8} \times 5\frac{1}{2}$ .

A small, highly finished study of a stone bottle, glass bottle, earthen pan, &c.

143. "*Open your mouth and shut your eyes.*" 1838.

$12\frac{1}{2} \times 12$ .

A girl with eyes closed kneeling on the grass, a man holding a cherry to her lips; a young child beside them.

157. "*Landscape with Cottage.*"

$8\frac{3}{4} \times 7\frac{1}{2}$ .



No. 144.

$12 \times 9\frac{1}{2}$ .

144. "*Brother and Sister.*" WILLIAM MULREADY.

R.A. 1837.

This subject was painted, on a larger scale, with little alteration, for Mr. Vernon, and is in the National Gallery, Room II.



No. 148.

$15\frac{1}{2} \times 18$ .

148. "*The Butt; shooting a Cherry.*" WILLIAM MULREADY.

R.A. 1848.



No. 140.

20 X 15½.

159. *A sketch for picture of "Punch and Judy."* WM. MULREADY.

1812. 8 X 12½.

A slight sketch in colour, hung rather out of sight.

236. *"A Mother teaching her Child to Pray."* 1859.

17½ X 13½; oval.

140. *"Giving a Bite."*

R.A. 1836.

This picture, and Nos. 143 and 148, on the last page, are thoroughly characteristic of the painter.

Next is an early work, painted in 1816, showing study of the Dutch school. The subject is familiar through engravings.



No. 139.

28½ X 37.

139. *"The Fight Interrupted."* WILLIAM MULREADY. R.A. 1816.

Below, in striking contrast in style and treatment, is one of Mulready's largest pictures, full of fine drawing and invention, but less successful in colour and effect than his simpler subjects.





No. 138.

35½ × 45.

138. "*The Seven Ages.*" WILLIAM MULREADY.

R.A. 1838.

The original design was drawn on wood, as a frontispiece to Shakespeare's "*Seven Ages*," published by Van Voorst.



No. 145.

21½ × 17½.

145. "*Choosing the Wedding Gown.*" WM. MULREADY. R.A. 1846.

E



In the Official Catalogue attention is especially drawn to the colour and execution of the last work ; for force and brilliancy, and for the rendering of textures of drapery, it is very remarkable.

142. "*An Interior*," with a portrait of Mr. Sheepshanks. WILLIAM MULREADY.  $20 \times 15\frac{3}{4}$ .

The room is one in which Mr. Sheepshanks resided, in Old Bond Street.

137. "*Blackheath Park*."  $13\frac{1}{2} \times 24$ . R.A. 1852.

View from the window of a residence of Mr. Sheepshanks.

151. "*A Cottage at St. Albans*."  $10 \times 14$ .



No. 146.

$14 \times 12$ .

149. "*The Toy Seller*."  $7\frac{1}{2} \times 9\frac{3}{4}$ . R.A. 1837.

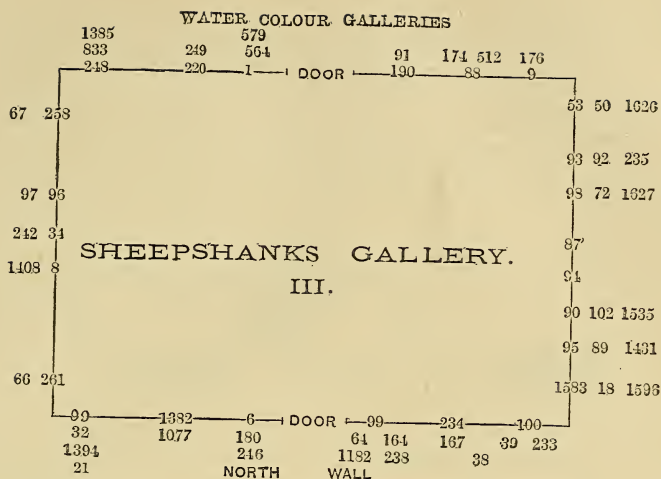
A negro mendicant selling toys.

Last of the series is—

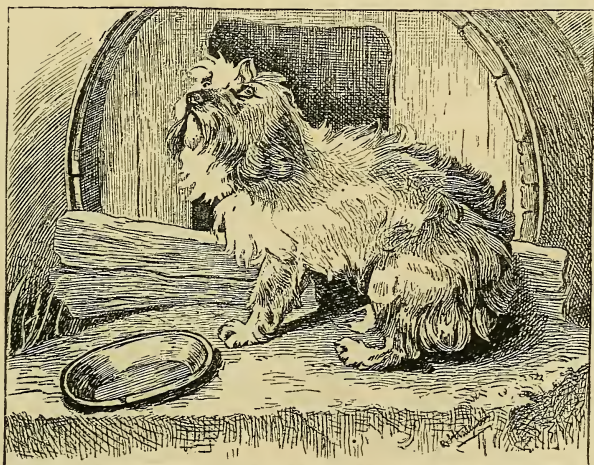
146. "*The Sonnet*." R.A. 1839.

Very beautiful in sentiment, drawing, and composition ; painted in a rich suffused glow of light. A painting which a well-known art critic describes as "one of the most pathetic, elegant, and intense" of Mulready's designs.

*In this room are cases containing a valuable collection of Enamels, Miniatures, &c., by ESSEX, BONE, and other artists, bequeathed by Mrs. Plumley. Also four studies of heads by ALPHONSE LEGROS, each executed in two hours, before his pupils at the Slade School. Exhibited in the Grosvenor Gallery in 1877, and presented by the Artist.*



LANDSEER—Barry—Callcott—Chalon—Constable—Danby—De Wint—Roberts—Smirke—  
Stanfield—Ward.



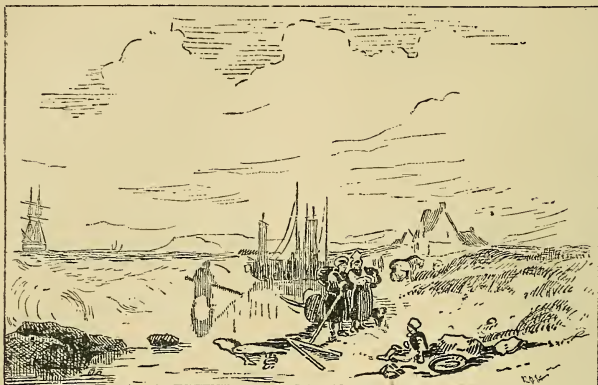
No. 91.

25 X 29½.

91. "There's no place like home." Sir EDWIN LANDSEER. B.I. 1842.

"A Scotch terrier just returned to the barrel that forms his kennel raises a whine of satisfaction."

There are fourteen works by Sir E. Landseer in this room, forming a collection almost equal in interest to that in the National Gallery.



No. 190.

28 X 43½.

190. "*Sands near Boulogne.*" W. CLARKSON STANFIELD.

R.A. 1838.

Sea-shore with fishing-boats ; Dutch man-of-war off shore.

The central picture is a well-known work.



No. 88.

49½ X 75½.

88. "*The Drover's Departure.*" SIR E. LANDSEER.

R.A. 1835.

A scene in the Grampians ; depicting the departure of the herds from the Highlands to the south. This picture is unusually full of incident for Landseer.



"In the foreground the grandfather has his horn filled with 'mountain dew' by his bonnie daughter, whose husband, just behind her, caresses the youngest child ere he starts. 'Lad and lass, seated together, foregather ere they part.' The sheep, the bulls, and the goats are assembled in the distance in long droves."

In the picture the clouds gather round the mountains more than in our sketch; the colouring is in Landseer's boldest manner; the bright red saddle-cloth on the pony and the Highlander's red stockings are the principal points of colour.

Above are two, of the three, examples of DAVID ROBERTS, dated 1843—

174. "*Entrance to the Crypt, Roslyn Chapel.*" 30 × 26.

176. "*The Gate of Cairo,*" called Báb-el-Mutaweller. 30 × 26.

The southern gate of the old city, with its curious towers and minarets, now in the centre of modern Cairo; a motley crowd of Easterns with gay costumes and camels.

512. "*An Old Woman spinning.*" MARGARET S. CARPENTER.

30 × 26. *Parson's bequest.*

9. "*A Brisk Gale.*" Sir A. W. CALLCOTT. 41 × 26½. R.A. 1830.

A Dutch East Indiaman landing passengers in boats at the mouth of a river.

On the next wall are numerous Landseers, which we should examine *after* the following :—

53. "*The Young Mother.*" C. W. COPE, R.A. 12 × 10. R.A. 1846.

50. "*Donkey and Spaniel.*" ABRAHAM COOPER. 1818. 12 × 9.

Next are two little landscapes, 1626. and 1627. (each 4 × 6), by BRYNER, and above, a landscape with horses, waggon, &c., in the shade of a fine group of trees, called—

235. "*Village Gossips.*" J. J. CHALON. 1815. 41½ × 35½.

Of this painter, whose work (especially his large sea-piece, No. 234, on the next wall, page 59) appears harsh and crude to the ordinary observer, the late C. R. Leslie wrote in 1855 :—

"In his execution he did not aim at elaborate and minute finish, though some of his small landscapes prove that this was quite within his power. No painter had so great a range of subjects; in his figures, animals, and marine pictures we recognise the hand of a master."

There are three landscapes by Chalon in the Water-colour Galleries.

72. "*The Head of a Cardinal.*" WILLIAM ETTY. R.A. 1844.

The two small pictures by Etty in this collection are good examples, but scarcely representative of the painter whose works should be seen in the National Gallery, Room II.

We may now return to the Landseers, commencing with No. 92.



No. 92.

16½ × 21.

92. "*The Twa Dogs.*" Sir E. LANDSEER. 1822.

"Upon a bonnie day in June,  
When wearing through the after-  
noon,  
Twa dogs that werena thrang at  
hame  
Foregath'er'd ance upon a time.

\* \* \* \*

And then began a lang digression  
About the lords of the creation."

BURNS.



No. 93.

18 × 24.

93. "*The Old Shepherd's Chief Mourner.*" Sir E. LANDSEER.

R.A. 1837.

"The shepherd's coffin rests in a rude cottage; it is covered by a plaid and a blanket partially drawn aside, on which sits his dog. On a three-legged stool the clasped Bible and spectacles are laid, speaking of reverence and age; the stick and bonnet, too, are there; and the rosemary sprigs spread upon the coffin-lid and floor tell of the old-world customs passing away or only held sacred in the solitary hills."



No. 98.

15 X 11.

98. "*A Naughty Child*"; dark green dress and red stockings; a broken slate upon the ground. Sir E. LANDSEER. B.I. 1834.



No. 87.

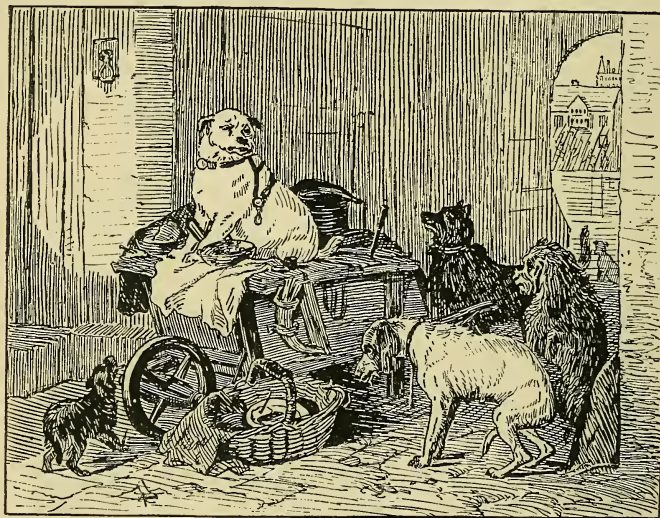
20 X 26.

87. "*A Highland Breakfast*." Sir E. LANDSEER. R.A. 1834.



In the centre of this wall, above the Landseers, is a life-size picture of Adam and Eve in the Garden (lent by the Society of Arts), "*Temptation*," JAMES BARRY; whose principal works are the six large decorative paintings representing "Human Culture," in the Council Room of the Society of Arts. Painted in the last century, they were pronounced at the time to be "the greatest historical works of the English school." They may be seen on application at the Society's rooms in the Adelphi. Barry's portrait, painted by himself with unflinching accuracy, is on the other side of this room (No. 564, page 63).

Returning to the line, we come to a popular Landseer, the subject of one of H. B.'s political caricatures forty years ago—



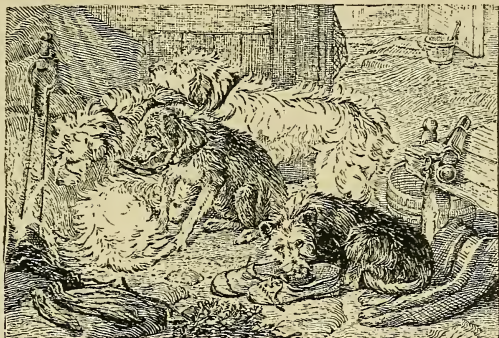
No. 94.

20 X 26.

94. "*A Jack in Office*." Sir E. LANDSEER.

R.A. 1833.

This picture, which was a great attraction in the Royal Academy in 1833, may be considered one of Landseer's representative works; it is in excellent preservation, the details being as distinct and pure in colour as if painted yesterday. Fifteen years afterwards Landseer painted a large picture, very similar in treatment, for Mr. Jacob Bell, "*Alexander and Diogenes*"; it hangs in the National Gallery, Room I. (See "*Pictorial Notes in the National Gallery*," page 23.)



No. 90.

10 X 14.

90. "*A Fireside Party.*" Sir E. LANDSEER.

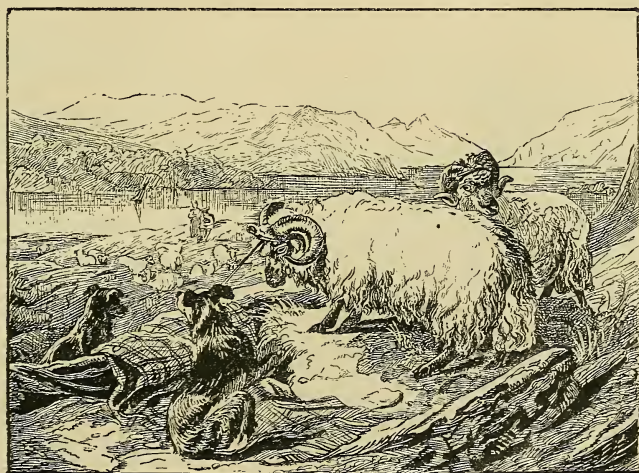
B.I. 1829.

These dogs are said to be the original "Peppers and Mustards" described by Sir Walter Scott in "*Guy Mannering.*" The painting of this picture should be carefully examined.

102. "*The Eagle's Nest.*" 10 X 14.

89. "*The Dog and his Shadow.*" 1822. 18 X 22.

In the two last, the figures are on an unusually small scale.



No. 95.

18 X 24.

95. "*Tethered Rams.*" Sir E. LANDSEER.

R.A. 1839.

1535. "*Girl, with Dogs.*" N. DIAZ.

1431. "*Landscape with Buildings, and a River with Bathers.*" GEORGE LAMBERT.  $39\frac{1}{2} \times 49\frac{3}{4}$ .

A carefully composed landscape in the style of Gaspar Poussin.

1596. "*The Village Turner.*" J. HORNING.

18. "*The Sisters.*" MARGARET S. CARPENTER.  $12 \times 14$ . B.I. 1840.

1583. "*Callendar Bridge, Perthshire.*" C. R. STANLEY.  $12 \times 16$ .  
*Bequeathed by Mrs. Linch.*

The three foregoing are careful works; "*The Sisters*" are painted with a quiet old-fashioned grace that is rare in these days.

233. "*The Hop Garden.*" W. F. WITHERINGTON. 1834.  $17\frac{1}{2} \times 14$ .

A young girl dressing the bonnet of a sister with a garland of hops; a lad looking on. There is a similar subject by this artist in the National Gallery.

39. "*Lobster Pots.*" E. W. COOKE, R.A.  $15\frac{1}{2} \times 21$ . B.I. 1836.

Next are two well-known Landseers, forming a pair representing "*Comedy and Tragedy.*" The dogs in both pictures are life-size, and, apart from their humorous and pathetic interest, are two of the finest paintings by Landseer in the collection.



No. 100.

$27\frac{1}{2} \times 30$ .

In the first we have—

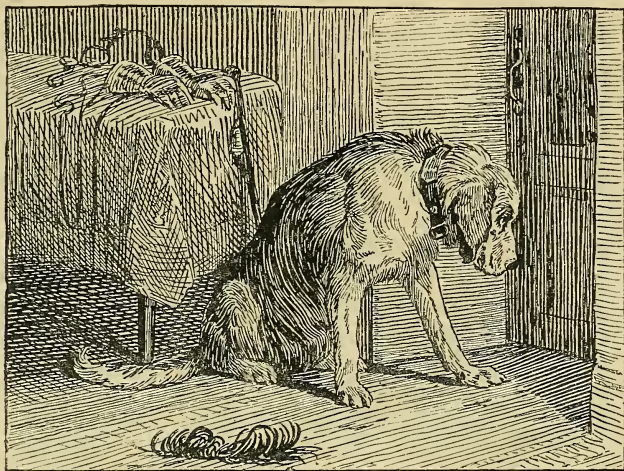
"Two wiry-haired terriers; one with a Scotch bonnet on his head, the other with a woman's cap and a short pipe in his mouth.

"Looking at this picture, one almost hears the light-hearted laugh of the master who has so decorated them."—*Off. Cat.*

100. "*Comical Dogs.*" Sir E. LANDSEER.

B.I. 1842.





No. 99.

$27\frac{1}{2} \times 35\frac{3}{4}$ .

99. "*Suspense*." Sir E. LANDSEER. 1834.

"A bloodhound watching at a closed door, within which some wounded knight has recently been borne. His gauntlets are left outside, and a torn eagle's plume lies on the floor."

In the centre is the large view of Hastings by Chalon, of which we have spoken on page 53.

234. "*Fishing-boats making the Shore in a Breeze*." J. J. CHALON. 1819.  
 $52\frac{1}{2} \times 84$ . *Bought*.

The remaining pictures, hung above on this wall, are not remarkable examples of their respective painters.

38. "*Watermeadows near Salisbury*." JOHN CONSTABLE.  $21\frac{1}{4} \times 18$ .

167. "*Cinderella about to try on the Glass Slipper*." R. REDGRAVE.  
 $42 \times 56$ . R.A. 1842.

238. "*Cows in a Landscape*." S. GILPIN.  $18 \times 24\frac{1}{2}$ . *Bought*.

The only work by this artist, a Scotch animal painter of the last century.

1182. "*Forest Scene with Oak Trees*." JOHN CROME.  $24\frac{1}{2} \times 29$ .

This artist was the founder of a school of landscape painting in Norfolk, about the year 1800.

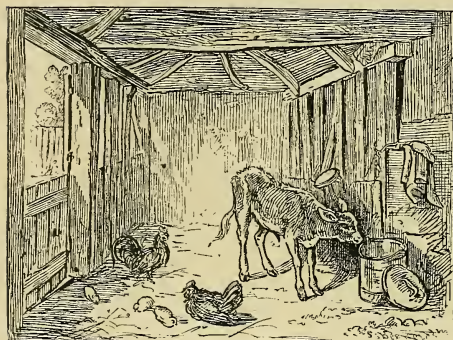
164. "*An Interior*." WILLIAM MULREADY, Jun.  $16 \times 20\frac{1}{2}$ . R.A. 1838.

64. "*A Woody Landscape*"; a group of oak trees, with a labourer and two children on the road. JOHN CROME.  $19\frac{1}{4} \times 15\frac{1}{4}$ .

[Door.]

6. "*Landscape; cows drinking.*" JOHN BURNET. 1817.  $15\frac{1}{4} \times 22\frac{1}{4}$ .  
Presented by Mr. Roberson.

Four cows drinking at a pool; the only example of this artist, a companion of Wilkie, and engraver of some of his pictures.



No. 180.

 $13\frac{3}{8} \times 18$ .

180. "*Interior of a Cattle-shed.*" WILLIAM SIMSON.

An excellent little study by a Scotch animal painter, reminding us of the Dutch school.

246. "*Idleness*"; interior of a cottage, a girl asleep. E. BIRD.

 $12\frac{3}{8} \times 16\frac{3}{8}$ .

Next is a large, sombre canvas, representing barren rocks and the dark recesses of a poisoned valley; a work of no great importance from an artistic point of view.

1382. "*The Upas or Poison Tree*" of the Island of Java. FRANCIS DANBY.  $66\frac{1}{2} \times 92\frac{3}{4}$ . B.I. 1820.

"A fabulous tree said to grow in the island in the midst of a desert, formed by its own pestiferous exhalations. The poison was considered precious, and was to be obtained by piercing the bark. So perilous was the endeavour to obtain it that only criminals sentenced to death could be induced to make the attempt."

REDGRAVE'S *Century of Painters*.

1077. "*View of the Light-house in the Bay of Dublin,*" with his Majesty's yacht *Dorset*. J. T. SERRES. 1788.  $40 \times 60$ . Bought.

21. "*Lions and Lionesses*"; with rocky background. G. STUBBS. 1776.  $52 \times 71\frac{1}{2}$ . Bought.

1394. "*The Good Harvest of 1854.*" C. A. COLLINS.  $17\frac{1}{4} \times 13\frac{3}{4}$ .

A child in mauve dress carrying corn; a small subject sympathetically painted. The artist was a son of the late W. Collins, R.A.

32. "*Cottage Interior.*" WILLIAM COLLINS. 1814.  $11\frac{1}{2} \times 15$ .

An interior with a woman peeling apples; said to be a portrait of the artist's mother.

99. "*Hercules slaying the Hydra.*" J. H. MORTIMER.  $16\frac{1}{2} \times 14\frac{1}{2}$ .

On the east wall are two fine landscapes by PETER DE WINT, which should be noticed together (No. 258 is on the right of the wall).



No. 261.

41 × 63½.

261. "*Woody Landscape with Water.*"

258. "*A Cornfield.*" 41¼ × 64½.

The latter is noticeable for aërial perspective and transparent qualities. De Wint's landscapes in water-colours are highly esteemed.

66. "*Calypso's Island.*" FRANCIS DANBY. 33 × 46.

Sunset upon a flat shore; tall trees growing at the water's edge; a figure on the sand. See also, on the right hand, a stormy scene—

67. "*Liensford Lake, Norway.*" FRANCIS DANBY. 33½ × 46.  
R.A. 1841.

The centre of the east wall is principally occupied by a life-size figure subject—

242. "*Peasants of Subiaco returning from the Vineyard on a Holiday*"; figures nearly life-size. H. HOWARD.

R.A. 1808.

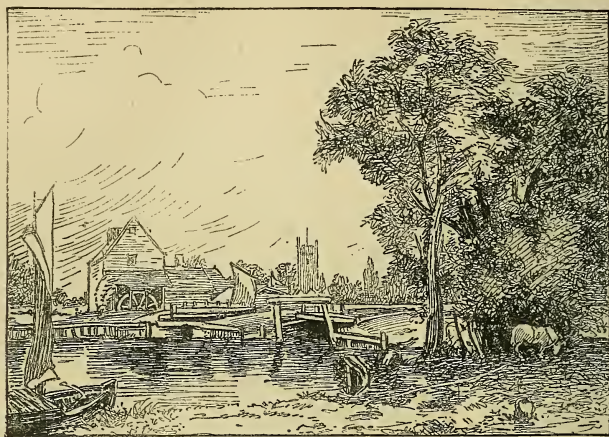


No. 242.

94 × 58.



Underneath the foregoing is a good landscape—



No. 34.

21½ × 30.

34. "*Dedham Mill.*" J. CONSTABLE. 1820.

The mill belonging to Constable's father in which the artist worked as a boy; in the centre of the picture is Dedham Church.

On either side are four little pictures—

1408. "*Mountain Landscape.*" COPLEY V. FIELDING. 5 × 8½.

*Townshend bequest.*

8. "*Italian Landscape*"; a composition. Sir A. W. CALLCOTT.

7¼ × 8¾.

97. "*The Angler's Guard.*" Sir E. LANDSEER. 5 × 5¾. B.I. 1824.

96. "*Sancho Panza and Dapple.*" Sir E. LANDSEER. 1824. 7½ × 6¼.

On the south wall are—

248. "*Sidrophel and the Widow*"; from "*Hudibras.*" ROBERT SMIRKE. Circular, 20 in. diameter. *Bought.*

Smirke was one of the earliest of the English school of painters. There are some interesting works by this artist in the National Gallery, Room V.

833. "*Head of a Girl wearing a broad-brimmed Hat.*" WILLIAM HOARE. 16⅓ × 13½. *Bought.*

1385. "*Head of a Female.*" H. FUSELI. Circular, 17½ in. diameter.

A portion of a picture representing "*The Dream of Queen Katherine.*"

Fuseli was Professor of Painting in 1779, and Keeper of the Royal Academy in 1804.

Next is a large and interesting picture of London on the Thames, about the year 1700.

249. "*The Old East India Wharves at London Bridge.*" PETER MONAMY. 63 × 54. Bought.



No. 220.

51½ × 89½.

220. "*Bulls fighting.*" JAMES WARD.

A landscape with rugged tree trunks and a windy sky ; an interesting view of St. Donatt's Castle, Glamorganshire, in the background.

1. "*Family Group of Three Figures.*" J. L. DYCKMANS. Bequeathed by F. Hensch.

564. "*Portrait of Himself.*" JAMES BARRY. 16½ × 13½. Parson's bequest.

579. "*Portrait of Emma Harte.*" ANGELICA KAUFFMANN. 1796. 18 × 13¾.

A popular portrait painter in days when lady artists were rare. In 1769 she was elected a member of the Royal Academy ; her charm of manner and somewhat eventful life are matters of history.

[*End of Sheepshanks Collection.*]

On the screens in this gallery are Water-colour Drawings and Sketches by MACLISE, PAUL DE LA ROCHE, COPE, EYRE CROWE, COOPER, MULREADY, CROME, &c., partly the Townshend bequest.

## THE WATER-COLOUR GALLERIES.

The room next entered and the long gallery to the south contain the NATIONAL COLLECTION OF WATER-COLOUR PAINTINGS. It is still in course of formation, and will eventually be the best historical collection of water-colours in the world; many of the drawings and sketches are by artists whose paintings we have seen in the Sheepshanks Galleries. This collection should be examined in connection with some Drawings bequeathed by Mr. William Smith, at present arranged in the Western Galleries. (See plan on page 6.)

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## THE WESTERN GALLERIES

### LOAN COLLECTIONS.

The SPENCER COLLECTION consists of 119 pictures by some of the most celebrated painters of the Italian, Flemish, Dutch, and English schools, lent to the South Kensington Museum by Earl Spencer.

The FULLER-MAITLAND COLLECTION consists of 90 pictures by some of the most celebrated painters of the Italian, German, Dutch, and English schools, lent to the Museum by Mr. W. Fuller-Maitland.

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In the rooms at the southern end are :—

The DYCE COLLECTION, consisting of Oil Paintings, Miniatures, Drawings, Engravings, &c., and a valuable Library, bequeathed by the Rev. W. Dyce. Amongst the oil paintings are theatrical portraits of much interest.

The FORSTER COLLECTION consists of Oil and Water-colour Paintings, Drawings, &c., and includes the large picture, by MACLISE, of "*Caxton's Printing Office in the Almonry at Westminster.*"

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The NATIONAL PORTRAIT GALLERY, consisting of Portraits and Busts of famous Englishmen, is temporarily arranged in the Exhibition Galleries, Exhibition Road.





